The EDISON KINETOGRAM

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SCENE FROM

HIS BREACH OF DISCIPLINE

FILM No. 6695

EDISON FILMS TO BE RELEASED on Dec. 21st, 24th, 28th and 31st, 1910

EDISON FILMS

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Edison Film No. 6693 **Copyrighted, October, 1910** **Released, December 21**

Code, VOLITANDO **Length, 1020 feet**

The House of the Seven Gables

By Nathaniel Hawthorne

(DRAMATIC)

AMONG the great dramatic stories of American writers there are but few that possess the fascination and interest of Hawthorne's "The House of the Seven Gables." It has outlived its first blush of popularity and has thrilled the imagination and interest of more than one succeeding generation of readers. The peculiar dramatic value of the story lies not so much in what happens as in the feelings which prompt the happenings, and it is a task of no mean proportions to transfer this subtle fascination from the printed page to the screen story in a silent drama. The Edison Company feel that they have accomplished this task more than successfully and take some pride in presenting this film for a place among the really beautiful reproductions of standard works of the day. The train of events and action of the story take place in succeeding generations more than two hundred years apart; and yet by skillful dramatisation we feel that we are dealing, not so much with personalities as with representatives of two houses or classes of men, and with the effect which actions of the earlier representatives have upon their children's and grandchildren's fortunes.

There is a carpenter by the name of Maule who owns a pretty little cottage in the historic town of Salem. A great man of the village, Col. Pyncheon by name, fancies this place as a site for a great house for his own family. He makes an offer of purchase which Maule refuses. He then insists upon buying whether the poor man will or no. When he meets with a stubborn refusal his wits set to work, and the days of witchcraft being

at their height, he soon sees a way of accomplishing his purpose. Maule is accused of witchcraft and is arrested in his own home and dragged away from his wife, daughter and son. Then a startling scene is shown in which the carpenter is being led to the stake to be burned. The fires are lighted, and as the flames leap toward their victim we see the unfortunate man pronounce a curse upon Colonel Pyncheon and upon his house and children and their children's children.

The next scene shows Maule's son, a young man, engaged upon some finishing touches in the work of the great house which Colonel Pyncheon has built upon the site of father Maule's dismantled cottage. Being left alone in the room, the son notices a grant from the king to a vast territory in the East,—a grant which means the fortunes and affluence of the whole Pyncheon family. He secretes this document in a niche in the wall in the very room where he finds it, behind the great picture of Colonel Pyncheon's father. When the great man returns and misses the document he flies into a passion and would pursue the young man, but at that moment he finds himself confronted by a vision of the older Maule at the stake, his clenched hands upraised as he again seems to hurl the awful curse at the cringing rascal. The sight is so terrible that the old man falls back in his chair dead, and is found there by the villagers when they come to see the great house for the first time.

Then the scene shifts to the fortunes of the family two hundred years later. The descendant who occupies the house is an old maiden woman, whose circumstances are so reduced by the lack of this wonderful grant from the king that she opens a little shop in the lower part of the house. She is not a very successful storekeeper and takes a lodger, a young man who bears a great resemblance to the Maule family of preceding generations, and who watches her unsuccessful business efforts until a young niece of hers, an embodiment of youth and buoyancy. comes to help her with the shop. Trade immediately picks up because of the young girl's fascinations, and the fortunes of the family mend a little, while the lodger becomes interested in the Pyncheon family from an entirely new point of view. It is evident, too, that the interest is mutual.

One day, while he and the young girl are away for the day, Judge Pyncheon, a miserly relative and an exact prototype of the original Pyncheon, comes to the house and insists npon the family's right to have it razed to the ground and a thorough search made for the missing grant. In his search he almost stumbles upon the button which would open the space behind the portrait, but just as his finger rests upon it the ghostly figure of Maule at the stake appears above him and warns him away. The shock is too great for the old man, and like his ancestor he drops into the same antique chair and breathes his last.

When the young people return to the house they find the man dead, and that the aunt has been frightened by the happening and stolen away. She returns, however, in time to hear the young man announce his love and his right to speak of it even in the presence of death. He tells the whole secret of the story of The House of the Seven Gables, which is that the curse pronounced upon the Pyncheons is operative until the mighty force of love overrules it. His love for the young girl and hers for him can remove the curse; and as evidence that it is gone he steps to the old portrait, pushes the button and as it swings out shows them the long lost grant from the king, and, raising it, places the fortune in the hands of the girl.

Pictorially the story is of exceptional beauty, and too much praise can not be given to the acting by the cast of Edison players that undertake its presentation. The scenery is from designs made from the original House of Seven Gables in Salem. The outside scenes are reproductions of the famous Witch Hill and other spots described by Hawthorne.

Edison Film No. 6694 **Copyrighted, October, 1910** **Released, December 24**

Code, VOLUTABRO **Length, 1005 feet**

A Wedding Trip from Montreal through Canada to Hong Kong

(COMEDY AND SCENIC)

A HONEYMOON is a honeymoon, but then again there are honeymoons that are not honeymoons, and others that are but a week's vacation or the beginning of a trip which leads to the divorce courts. There are others still that lead to no one knows where, and it frequently happens that bride and groom find the honey has become sour almost before the rice is all combed out of their hair.

In any event a honeymoon ought to be a chapter in life long to be remembered, and we are sure that the sweet bride and the big groom of the Edison picture will never forget their honeymoon trip from Montreal, Canada, to Hong Kong, China; for many were the mishaps which befell them,—mishaps which somehow or other seemed to furnish a lot of fun and amusement for everybody except "Dearie" and "Lovey."

After a rousing send-off from their friends, who follow their gaily decorated cab to the depot, they reach their train and the trip begins,—and with it a chain of accidents to the "Newly-weds" which will tickle the ribs of any audience. "Lovey" starts the ball rolling when he insists upon taking a snapshot of "Dearie" as she poses on the rear end of the train while it stops for a moment at a water-tank station. While he gazes at her fondly through the lens of his camera the train pulls out, and fond hearts are soon separated by miles of distance. Thanks to a hand-car and a good fat tip, however, "Lovey" gets a "lift" after he has counted a few weary miles of railroad ties, and his forlorn little bride soon weeps tears of joy on his manly shoulder. When they get into the train the fun begins in earnest with their first meal together, which with the other passengers and the train attendants we are permitted to see. This time "Lovey" is to blame again, and it's all due to his too great solicitude,—well meant but disastrous.

And so the fun continues until with the amorous pair we reach the Hot Sulphur Swimming Pool at the Banff Hotel, where "Lovey's" inability to swim results in his spoiling a suit of clothes—whereat "Dearie" actually seems to be just the least little bit amused !

From here we follow them, our interest divided between the ludicrous actions of the pair and the magnificent scenery along the way, until they board the great Paci-

fic steamship, "The Empress of India." They are hardly on board before "Lovey's" curiosity overpowers him and he tries to find out, perhaps for the purpose of impressing "Dearie" with his knowledge, the purpose of the great air funnels on the deck of the ship. He finds out after he makes a "shoot-the-chute" drop into the coal bunkers in the hold of the ship, from which he is rudely hoisted a mass of dirt, soot and coal dust, into the waiting arms of his terrified bride. We leave them on board, confident that if a poor beginning guarantees a good ending we may safely wave them a hearty bon voyage as the big ship fades in the distance.

This picture is filled with bright comedy and abounds in novel stage settings and situations which will appeal to any audience. Moreover it will give them an opportunity of enjoying a trip from Montreal to Vancouver at a very small rate, namely, the price of admission to any theatre which runs this very entertaining film.

Edison Film No. 6695 **Copyrighted, October, 1910** **Released, December 28**

Code, VOLUTAMUS **Length, 1006 feet**

His Breach of Discipline

By Roy Norton

(DRAMATIC)

THE story of a French Lieutenant who resents an insult to the beautiful Helene, of whom he is enamoured and to whom he is affianced, given by Captain Miquelin, his superior officer. A challenge and a short fight in a dark alley —result, Lieut. Boin leaves his captain apparently mortally wounded, rushes to tell his sweetheart what he has done and on her advice flees from France. The next morning we see the detectives busy endeavouring to find the one who has assaulted the captain. The clues lead them to seek for Lieut. Boin, who has disappeared. Mlle. Helene is questioned in her boudoir, but is so clever in acting an enforced role that she throws the detectives off the track.

Boin has proceeded to America, to the far West, and is mining in California when we see him receive a letter from the beautiful Helene (in answer to one which he has written) agreeing to go to California and become his wife.

Time goes on and Gen. LeFarge, who has command of the division in which Lieut. Boin was an officer, calls to him the trusty Captains three : Dunois, Villalon and LePard. News has been received that Boin is in California and that, while

Capt. Miquelin has recovered, discipline requires that Boin be apprehended and be brought back to France. This task is assigned by Gen. LeFarge to Dunois and his two comrades. They proceed on their journey, arrive at California and at the home of Boin (a rough log cabin) to which they are brought by the burly sheriff of El Dorado County.

Here they are met—much to their surprise—by none other than the lady they knew as Mlle. Helene, the rage of Paris. As they step into the room Boin reaches for a rifle, but the sheriff is quick with his gun, tells him not to attempt anything of that sort, and the scene proceeds between the men. Boin introduces his wife and all bow graciously to the lady. He then tells them what he did and the cause of the encounter between himself and his Captain, and proceeds to give himself up to the sheriff. The chivalrous western spirit of the rugged officer makes him turn toward the Frenchmen with an air of questioning, and holding the warrant in his hand, he tells them that "if it were he, he would tear this thing up."

Capt. Dunois is in a quandary. His sympathies of course are with Boin. He consults the other Captains and they agree that the proper thing to do is to leave Boin and his wife where they found them.

Dunois starts to tear up the warrant when Lieut. Boin stops him and refuses to permit the Captain to make such a sacrifice. The young officer and his wife accompany the Captains Three to France where the final scene of this interesting story is enacted.

Gen. LeFarge receives the Captains and their captive and at first is very stern, but he shows a letter which he has received from Capt. Miquelin, written on his death bed, requesting that Lieut. Boin be exonerated and stating that it was he and he alone who was to blame for the whole trouble. Boin is reinstated to his position in the army of France, and a pretty ending to the picture and story result.

The film is a splendid one in every way. Scenically and dramatically it is well nigh perfect, and there is a blend of Western and French romance which gives the picture a peculiar charm.

Edison Film No. 6696 **Copyrighted, October, 1910** **Released, December 31**

Code, VOLUTELLE **Length, 990 feet**

The Swiss Guide

A Story of the Canadian Alps

(DRAMATIC AND SCENIC)

THIS latest picture by the Edison Company goes far to show what great strides this Company is making in the way of enterprise and advancement for the highest and best that can possibly be obtained in the field of Motion Pictures; for here we are shown the Canadian Alps in all their grandeur and stately beauty in a strong dramatic picture, which is certain to please the eye and reach the emotions of all who are fortunate enough to see it.

Away up in the heart of the Canadian Rockies at Lake Louise, Laggan, the beauty spot of North America, which is justly celebrated for the magnificence of its scenery, this motion picture plot is laid amidst the snow-capped peaks and eternal glaciers of that region where nature has done her finest work for mankind to feast its eyes upon. The story deals with human love and passion, weakness and infidelity, all centred around a romantic-looking Swiss guide and his pretty wife, who are located at Lake Louise (a summer resort) for the purpose of guiding tourists over the dangerous passes and deep crevasses of the glaciers which lie surrounded by huge mountains at the foot of this God's Mirror.

One of the guests of the Chalet hotel is a young and beautiful girl. The rough mountain guide soon falls under the spell of her beauty and she, all unknowingly, is playing havoc with his heart. He dogs her footsteps constantly, worshipping her from afar with all the mute but intense passion of his nature. His young wife learns of his infatuation but remains silent, like the heroine of one of Richard LeGallienne's short stories. She, in her way, feels that his soul is only sick and that time will bring him back again to his own. But the heart when once filled with love can not long remain silent. At last, while away up in the mountains alone with the girl, the guide can restrain himself no longer and reveals to her his infatuation. Shocked and stunned by his boldness, she awakens him from his dreams by a ringing blow on the cheek and without further word, leaves him to find her dangerous way back over the crevasses alone. While passing over a perilous path she slips and falls, spraining her ankle. She is rendered helpless by the accident and unable to attract attention by her cries, is on the point of giving up in despair, but the guide's faithful dog finds her and carries the news of her plight back to the guide's wife.

Here the nobility of the woman is shown as, without a moment's hesitation and forgetting self and all, she follows the dog, finds her helpless rival and carries her safely back to her friends. The only reward she will accept is a pair of gloves, the gift of her husband to the girl. It is hardly needless to say that the guide after his rude awakening soon realises the nobility of the woman by his side, and once again husband and wife are united.

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